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## Senior Thesis: Fragile Future: The Evolution of the Recording Industry

Karlee Rigby

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**Karlee Rigby**

**Senior Thesis**

**Fragile Future: The Evolution of the Recording Industry**

**May 2008**

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### Fundamentals of Dance Composition I & II:

- As a class we became progressively more free to improvise with playfulness, imagination, intention, and direction
- Developed and performed dance studies such as shape studies and machine studies. This helped us learn to choreograph as a group and as an individual
- Took part in one-on-one coaching sessions to better our performing skills
- Learned to speak, read, and write about dance with new vocabulary
- We analyzed, and applied the elements (space, time, energy) of dance and other aesthetic principles
- Became increasingly aware and observant as a performer and as a member of the audience
- Understood the differences between us as dancers, and appreciated our strengths and weaknesses
- Used our lessons and knowledge in our daily lives outside the studio

### Dance Styles and Forms:

- Reviewed historical contemporary 20<sup>th</sup> century choreographic aesthetics
- Recognized and developed multiple approaches to dance composition
- Discovered a deeper knowledge and comprehension of Laban's Effort Concepts
- Took part in movement studies to explore conceptual processes and theoretical ideas
- Kept a personal journal of our learning's, and took notes on the relationship between music and dance
- Developed our individual choreographic aesthetic
- Used Chance Procedures using items such as playing cards and colored paper to determine random movement patterns
- Choreographed to challenging orchestral music

### Laban Movement Analysis:

- Developed physical skills in the areas of Body, Effort, Shape, and Space
- Bartenieff Fundamentals of Total Body Connectivity- breath patterning, core to distal patterning, head-tail connectivity, upper-lower patterning, body-half patterning, and cross-lateral connectivity
- Motif note taking- advancing, retreating, rising, and shrinking etc.
- Movement patterns and our own natural tendencies
- Shapes of movement such as pin, spiral, triangle, and wall
- Different energies used throughout movement such as free flow and bound flow
- Exploration of how our learning's relate to pedestrian movements such as walking using cross lateral and stretching in core distal patterning
- Observed and analyzed the movements of students in class
- Wrote about our observation of the dance concert using our knowledge and vocabulary of LMA/BF
- Shared space with classmates in both whole group and small group activities
- Explored and commented upon capabilities as well as the limitations of the body, both in general and specific to us as individuals

#### Drumming for Dance:

- Acquired skills and comprehension of the principles of drumming
- Challenged and improved our ability to learn, analyze and execute rhythmic patterns
- Learned new African songs including the words as well as their meanings. Understood their culture in relation to their music. For example, Djole, a rhythm that originated in southern Guinea, and has become popular all over west Africa
- Learned different sounds created by the drums and practicing those sounds throughout each new song
- Performed new rhythms with increased musicality and rhythmic clarity
- Executed correct hand coordination for drumming and master the bass-tone-smack
- Memorized the names of the drums, such as, the Djembes, the Junjun, and the Bougarabou
- Gained a better understanding of timing and how to keep time with other beats going on around you
- Expanded our knowledge of the purpose for the rhythms. Some rhythms are for celebration, others for harvest, weddings, coming of age (initiation), or the end of Ramadan

#### To Dance is Human:

- Gestures and symbols, and how they relate to life and movement
- Different ways of communicating, such as nonverbal and verbal
- Storytelling and exploring the various forms of expression
- Observed and analyzed videos of dance and discussed the movement patterns and the meaning behind them
- Importance of the study of the body and mind when considering the history and cultures of different people
- Understanding and development of the necessary skills required to logically observe dance as well as all physical movement
- Explored philosophical, cultural, and artistic ideas as they relate to dance and movement
- Continued knowledge of vocabulary utilized in studying dance as an art form
- Expanded and made use of new intelligences
- Connected our understandings with our own life events and experiences

#### Kinesiology I:

- The study of the function of the human body as it relates to dance
- The way different systems of the body work and relate to each other
- Dance fitness and how to maintain wellness in the body
- Architecture and design of muscular, cellular and skeletal systems
- Function and role of supplements in the body such as calcium
- Layout and structure of the foot
- The directions of movement such as flexion, extension, and rotation
- Anatomy of the breath and its effect on the body
- The purpose and work of the diaphragm

## Kinesiology II:

- Differentiation of the elements of postural architecture such as form, alignment, and stability
- Further understanding of the skeletal landmarks as well as muscle locations and structure of the body
- The functions and workings of the muscles of the respiratory system
- The evolution of the foot from the hand
- The 3 arches of the foot: lateral, medial, and transverse
- Functions of the muscles of the foot and how it pertains to the dancer
- The architecture of the hip and pelvic structures such as the sacrum and the pubis
- Understanding the location and difference between adductors and abductor muscles
- All 4 curvatures of the spine as well as their function, and number of vertebrae in each
- Movement possibilities of the spine as well as the components that make up each vertebrae
- How breath affects our spine as well as the rest of our body
- Built the muscles of the body from clay, and discussed their function as well as their place of origin and insertion on the body

## Principles of Teaching:

- Experienced developing and instructing a dance class including music preparation as well as clear and thorough planning of the lesson
- Group discussion on issues of teaching such as working with various age groups and different abilities
- Importance of dance in school systems and the arguments for and against its continuation
- Bette Fauth's theory on learning through all aspects of art.
- Class discussion on the various forms of effective teaching for different ways of learning
- How to relate different forms of art, such as visual/graphic art and dancing
- Ideas on how to develop a non-gender specific theme that would start to familiarize students with dance
- Teaching techniques and ways to reach out to students in order to better understand their goals
- Ideas for ways a teacher should prepare when going into an unfamiliar position
- What has been accomplished in dance education, and what still remains to be carried out in the future
- How dance is perceived by different audiences, and what people can do to help dance and other art forms become subjects to be taken seriously
- Importance for each state to have a law to provide students with disabilities a program of their own
- How a teacher evaluates a student who has a disability
- Development of our professional resume to be used in future employment opportunities
- Creating of an imaginary grant application for the arts
- Developed and determined my goals for teaching in the future

#### Dance as Social Action:

- Developed critical processes for seeing and creating dance
- Explored the relationship between dance-making and theoretical ideas
- Developed our own individual creative voice and point of view
- Understood dance as a social tool
- Attended *Arts in the One World Conference* and develop new understandings and ideas about the world
- Explored the past and ever-changing gender roles throughout history.
- Choreographed with the intention of celebration in multiple different forms. Celebration as fun and playful, or celebration of love and emotion etc.
- Observed and discussed dances by professional choreographers
- Researched, composed and performed complete dance studies which use the craft of choreography to challenge prevailing social structures
- Read and discussed writings by artists, historians and theorists
- Utilized a range of creative sources for the improvisation and discovery of new choreographies, including, but not limited to, theoretical writings, personal experience and history, current and historical events.

#### Ballet I & II:

- Required attire and manner used during the study of classical dance
- Basic understanding of the body as it moves in classical training
- Fundamental French vocabulary used to describe movements of the feet as well as the rest of the body
- Extensive work of the essentials at the barre to develop proper alignment and correct muscle memory
- Necessary comprehension of the movement of the hands, fingers and arms during port de bras. Gaining the basic knowledge of how to perform certain movements in a classical dance form
- Initial understanding of the turnout and the correct way to carry out the movement using the correct muscles and alignment
- Encourage the particular benefits of dance in general and ballet in particular
- Expand and improve basic comprehension of ballet technique
- Physically enhance the dancers flexibility, muscular progress, posture and coordination

#### Ballet III:

- The fundamental principles of classical dance, providing a solid basis for further dance education
- Beginning to work the turnout and developing control over the muscles to do so
- Learning the correct alignment of the body for different positions
- Strengthening the core and building muscle for stability
- Continues understanding of classical dance vocabulary
- Extensive and detailed barre work as well as further analysis of the basic movements of ballet
- Increase stamina and muscle in the core as well as the rest of the body through continuous practice of strength exercises

- Specific work in placement of the limbs and feet in each movement. Understanding exactly where the foot is placed in tendu as well as the leg in arabesque etc.
- Improve awareness of rotation and turn-out and how to maintain engaged in a accurately rotated position
- Better understanding of the basics and beginning to acquire a sense of ease when doing usual exercises

#### Modern II:

- Developed strength, flexibility, balance, stamina, alignment and coordination
- Engaged in thorough physical instruction based on the fundamentals of modern dance technique
- Understood and utilized the "Basic Six" Bartenieff Fundamentals
- Developed and used our own personal system designed to aide in improving overall physical ability
- Observed the work of others and analyzed their work in relation to our own knowledge of the material
- Demonstrated body awareness and proper alignment
- Showed some knowledge and understanding of the mechanics of the body in motion
- Demonstrated the ability to use the body as a tool for the exploration of effort, shape, and space
- Acknowledged and understood the inherent capabilities and limitations of a variety of body types
- Practiced floor work, inversions, and combinations in relation to the modern technique

#### Modern III:

- Showed knowledge of the principles of modern dance technique and used the work as a means to increase ideal alignment and overall placement
- Developed balance connecting strength and flexibility specifically in the spinal/torso region of the body in an effort to achieve a deeper strength of articulation and a broader range of movement possibilities
- Experienced frequent and progressively more difficult movement phrases across the floor as well as during combinations
- Discussed various choreographers and explored their movement techniques, such as Martha Graham, and Lewitzky
- Developed better skills in weight shifting as well as increased efficiency in body alignment

#### Modern IV:

- Developed a more detailed understanding of the grounded pelvis through exercises and specific instruction
- Learned to incorporate the breath as a crucial factor to movement and dynamics
- Further worked the plie into all movement sequences as well as inversions and floor work
- Capably moved in and out of the floor and executed multiple inverted positions
- Articulated control and commitment in training work
- Took more risks in new and unfamiliar movements



- Explored more challenging phrases, combinations as well as continuing the practice of fundamental modern principles

#### Dance of Mexico:

- Understanding of the attire worn in Mexican dance
- Explored ideas of the culture, as well as researching and writing our own summary of a part of Mexican history
- Learned basic movements of the style of dance while learning to appreciate the background and basis for the technique
- Translated the names of the dances and hearing the story behind each piece. Expanding my knowledge of the culture and even further understanding each dance.
- Viewed videos of folklorico dance and discussing the colorful costumes and elaborate sets

#### Senior Thesis:

- Develop an assignment that will produce a conclusion of the four years of undergraduate study in dance.
- Create this project through original work, cognitive examination, primary research, ongoing expression, and written analysis
- Work together with fellow classmates in the journey and exploration of dance aesthetics while developing a testimony that replicates our current aesthetic
- Meet and discuss with mentors to further develop the students plan and outcome for the thesis project
- Plan for the future with resumes, portfolios and other material to assist us in the work field

## What is Dance: Purpose and Place in Society

In society today there are few things that connect us all as human beings. All living beings breathe and think, but above all they dance. Dance is found throughout most cultures and is used for a variety of reasons. Some of these motives include expression, social interaction, celebration, physical exercise, spiritual connection or sometimes just for entertainment. Human beings communicate through dance in the form of gestures and symbols. The purpose for dance may be different in various cultures, but it is the act of dancing itself that helps us understand each other as living creatures.

The art of dancing can be used as a form of expression and communication. Through dance one can convey a message that he or she may not be able to express through words alone. "Dance is a physical instrument or symbol for feeling and/or thought and is sometimes a more effective medium than verbal language in revealing needs and desires or masking true intent." (Hanna 4) Non-verbal communication, such as body language or dance, can often suggest emotions through gestures and symbols in a way that is different to each viewer.

To be human means to imagine, to tell stories. Professional storyteller Karen Golden talks about the way people view gesture and the connections we make as humans through movement. "Children especially stay connected to a story if there is movement involved." (Golden 2007) From the time they begin school children learn to connect movement with songs in order to memorize the words. This relationship between movement and meaning play an important role in dance. Allowing the audience of dance to interpret the meaning for themselves is what makes dance an art form of expression.

Prior to the presentation of printed language, dance was one of the original methods of passing narratives and traditions down from generation to generation, of binding information to memory, and of learning meticulous movement. (Artsedge) Its purpose was originally meant for communication and expression, and has developed into much more throughout history. One author states that, "It may even have been significant in the biological and evolutionary development of the human species." (Hanna 1)

The idea that dance has been part of our genetic makeup is a clear example of how children learn to dance socially. At a young age children hear music and begin to move. Children are stimulated by sight and sounds and their humanness is what drives them to progress. In a classroom setting kids are often given the opportunity to study music and learn to move. This development has proven to be important for children to establish a connection with the body and mind.

As children get older and reach adolescence, social dancing changes as well. School dances in junior high as well as high school often involve moving in the company of another person. By learning to move with others during our youth we are better able to establish relationships through physical communication. This is just one example of how dance encourages social togetherness in our society.

Dance plays another role in society in the form of social interaction. "Dance is *social behavior*. Social life is necessary for human mastery of the environment; dance reflects and influences patterns of social organization (relationships between individuals in groups and among groups). (Hanna 4) Throughout generations dance has been a major part of community relations in the nature of courtship and entertainment. During the time of masquerades and balls, men and women alike danced together as a way to meet a potential mate. Dance was a way to be integrated in a controlled social setting.

This design continues in society today, taking place in clubs and bars, and on a much more unceremonious level. Courtship in the modern era has developed with a more personal approach while maintaining the use of dance. Today the role of sex is unlimited in our society. Its position in the dance world is critical when it comes to pursuing members of the opposite sex. For women, dance can be a form of enticement. While men on the other hand often use the opportunity for physical interaction.

Social interaction through dance has always been prevalent, especially when it comes to pure entertainment. From as early as the 1920s, dances like the Charleston and the Foxtrot were being done by younger generations as a means of amusement. People were relating to each other and finding companionship through the art of practicing dance.

In later years, during the 1930's and 40's, white culture began interacting with African American culture because of dance. White society was so intrigued by dances like the lindy hop, they reached out to the black society in order to learn their moves. An example of social togetherness, blacks and whites were socializing mutually in order to learn this style of dance.

Over time, dance continued to change. "There were two distinctive features in 1950's social dancing. The first was the continuing interest and development in Latin American dance forms, such as the rumba, samba and tango. The second was the advent of *rock and roll* (rock 'n' roll). The latter dealt a serious blow to formal dancing. The roots of rock 'n' roll are to be found in the *jitterbug* and the *lindy hop*, the products of 1930's *swing*, which came out of the jazz era and were mostly danced by young people." (Thomas 181) The after affects lead to a more informal style of dance in social settings.

When comparing dance in the 1950's with social dancing today, there are many differences, but a few interesting connections. While the styles of dancing during the two generations showed great contrast, both eras "invoke the spirit of community or sociality, of a coming together of individuals with the group through music, the physicality of dancing and the sense of the crowd: 'great throbbing humanity... great heat', 'we all seemed to want the music to take us over'. Moving together in time and place, as William McNeill's (1995) study shows, is a powerful force in the affective bonding of the individual with the group, which, he argues, is evidenced in different historical periods and in many different societies." (Thomas 182) This goes to show that dance, although distinctive in its form during both generations, still maintains a common thread of social togetherness.

Dance however has further purpose beyond communication and interaction. In many cultures, dance is used as a form of spiritual expression. For many years movement has been incorporated into spiritual practice, helping bring forth such things as enlightenment and compassion. "In many regions of the Middle East, spiritual rituals take place with simple gestures and movements to send out blessings and good wishes. Other forms of spiritual dance can be used for emotional healing, and in some cultures for performing exorcisms. This type of ritual takes place in some cultures in Egypt and Ethiopia and is forbidden in many other societies around the world." (Hussein 2006)

In many religions, dance is a form of praise and celebration. It is written about and encouraged in the Bible to worship God through dance, as well as in the Scriptures. Within the Hebrew faith, dance plays the role of praise, and is used as an expression of joyfulness. Many faiths believe dance is an agent relating God and humankind. (Lucinda, Pastornet)

The spiritual element of dance takes place in Western culture as well. For some, the inventiveness of dance itself can be profoundly spiritual. Although some may say that dance is only physical, dancers will tell you that all forms of the art possess a means for spiritual connection. Choreographer Deborah Hay, talks about a spiritual guidance she receives while she is choreographing. In her book my body, the buddhist, she says "It's very presence attracts certain discrete elements that, when they arrive, gather substance as I explore and probe them. The new material integrates with previous elements in my dance-making process. Conjunctions are made. The body of experience deepens." (Hay, 5) This mystical connection between dance and spiritual energy is an example of how dance can be a spiritual art form.

To some, dance is ceremonial. It is done to declare birth, victory, marriage, and even death. In Pakistan a dance to celebrate marriage is called the Bhangra. This celebratory dance began as a harvest dance, but has

modernized and is now used for marriage ceremonies. The dance is done in a circle and requires a drummer to gradually speed up the tempo. (Artsedge). There are many examples of ceremonial dance and this purpose is being exercised in many parts of the world.

Another culture that uses dance in a ritual approach is the Native Americans. Gerry Keams, a Navajo Indian, speaks about the traditions of her culture in regards to dance. In her lectures Keams talks about the various occasions for dance in tribal society. There are dances for prayer as well as ceremonies and celebrations for life and everyday events. Much like the Pakistani dance the Bhangra, Native American dance is usually done in a circle. The circle is a symbol of connection with their people and their culture. (Keams 2007)

Another style of ceremonial dance is the Middle Eastern style of belly dancing. Shoshanna, a major figure in the local Middle Eastern dance community, has studied this form of dance and knows a little about its history. "Originally, since social gatherings in some Middle Eastern cultures were sexually segregated, the dancing was typically done by women for women... Dance can be done for many different reasons. In ancient times people connected this dance style to fertility, to birthing, to different rituals at harvest times and other aspects of life in general. There are dances particular to certain villages and dances done for weddings. It's often a celebratory dance, done to bring more happiness to a happy gathering." (Doran, North Coast Journal Weekly)

Many people think of dance as a group of dancers, performing a rehearsed set of movements, to music on stage. This could not be more inaccurate when it comes to describing yoga. Yoga originated in India and involves the relationship between specific poses and meditation in order to experience spiritual connection between the body and mind. To most, yoga is about exercise and seems unrelated to the art of dance. However, through practicing yoga one will learn a series of poses. Once you know a sequence of poses you are able to move through one position to another in a slow controlled manner without stopping. This movement begins to look a lot like dancing. The combination of mind, body, and the spiritual connection that is practiced through yoga, shows that it has a direct relationship to dance.

There are many ways in which we use dance in the world, and there are even more collective outlooks about dance. Dance is viewed differently in different parts of the world. For example, in 1820 American Protestant missionaries banned hula in Hawaii because they believed it went against the Bible. Some forms of dance in American culture, such as exotic dancing, are offensive to religious groups all over the world. Many people see African

American dance as violent or gang related. Even though these opinions exist, dance will continue to grow and develop across the world. (Scalin J., 2007)

Throughout this paper there are countless examples of different styles and forms of dance. Each is different and unique in its own way. However, dancing is what makes us human beings. Dancing is one of the few things in life that connects us as a species. Though there are various reasons for dance such as expression, communication, story-telling, to make relationships and have empathy, to experience social interaction, to celebrate, to connect spiritually with others, or to entertain, dancing is a commonality between all nations of the world that will continue to grow and help us develop and appreciate our differences.

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Reese, Rolanda. "Dance of Hawaii." To Dance is Human. LMU, Los Angeles. 2007.

Hussein, Dr. Amir. "Religions of the World." Loyola Marymount University, Los Angeles. 2006.

Scalin, Judith. "To Dance is Human." Loyola Marymount University, Los Angeles. 2007.

## **My Personal Dance Aesthetic**

As a musician as well as a dancer it is difficult for me to identify with the styles of dance that represent me. Over the past three years as a dance major I have been focused on developing my technique and growing as a dancer. During this process I have had little time to concentrate on my own artistic style as a dancer. However, through learning and growing as a performer of movement I have decided that my aesthetic and my approach to dance is *experimental*.

Throughout my time in the dance department at LMU I have been encouraged to take risks in order to improve as a dancer. Many professors at LMU have influenced my experimental style by giving me the opportunity to try new things. Through trial and error I have discovered the way in which my body works and how to improve my abilities. My goal for my personal aesthetic is to develop a strong style while maintaining my experimental enthusiasm.

Working with and observing my classmates has also been a major influence on my style of dance. As an audience member I have learned what I like and dislike while watching dance. I have discovered that I prefer more ballet and/or lyrical movements to abstract modern. The fluidity and emotion conveyed through lyrical dance is something I hope to include in my aesthetic in future.

Another style of dance I enjoy watching and performing is jazz. The quick, sharp movements paired with arching and spoking through space keeps me



entertained. Another aspect of the style that interests me is the use of space. Jazz dance tends to make use of space by walking, leaping and sliding. I love to watch dance that uses pathways and large kinesphere movements. I feel that this style of dance is stimulating to an audience.

As a spectator of dance I can remember one piece in particular that stands out in my head. The work was from one of the dance concerts and consisted of the dancers climbing and jumping from ladders. My interpretation of this dance has a strong connection with my dance aesthetic. Although I do not know the choreographers or dancers real intention for the meaning of this piece, my understanding was quite apparent.

For me, I imagined that the ladders were representing obstacles and challenges. The dancers were shown climbing and helping one another to the tops before leaping off into each other's arms. The way I relate this to my dance aesthetic is simple. As an experimentalist I am constantly overcoming obstacles. I am facing new challenges in movement every day. The ladders represent these struggles and my many attempts to overcome. Reaching the top of the ladder represents my understanding of new skills in movement. Jumping off is a symbol of accomplishment.

Having never been a choreographer, it is difficult to say with which styles I resonate most. I suppose if I were to choreograph a piece I would have to use what knowledge I *do* have as a dancer. Going back to The Fundamentals of Dance

Composition I remember the possibilities of creating movement through words or ideas. Like freshmen year I may choose a poem or song lyrics in order to develop a clear intention. Using this as a starting point could trigger one creative element after another.

One aspect of my dance aesthetic that I have not yet mentioned is music. Song choice is very important to me as a musician and is an important part of any dance. Personally, I do not enjoy dance that does not use any music. I have a respect for dancers who can perform using only their breath, but I do not find this style interesting to watch.

Music plays a major role in my life and as a dancer I am drawn to songs that connect with me on an emotional level. I have a wide range of music that speaks to me, but I specifically enjoy songs that are dark and heavy with strong instrumentals. This type of song works well with lyrical dance and helps to create an emotional connection with the dancers.

In relation to jazz dance, I like music that has a clear beat with uplifting light melodies. I find that using pop music that is recognizable helps the audience to feel an association with the performance. In my opinion, connecting with the audience on a musical level is very important. Music is a powerful tool that instigates an immediate response whether it is positive or negative. Initiating a reaction is a key element I have learned as a performer. I hope to develop this skill further in the future.

As an experimental dancer it is important for me to have fun. The day that I become a dancer, who is too concerned with stylization and perfection, is the day I will stop dancing. Trial and error is a huge part of what it means for me to be a dancer. Experimentation has been the key to my success and fulfillment as an artist of movement and I hope it lives on forever as a part of my personal aesthetic.

## **Fragile Future: The Evolution of the Recording Industry**

It's hard to believe now that the music industry goes back to a time before the Internet was even invented. Music has played a major role in society since before the 1500's and has dramatically shifted throughout time. From the days of composers like Mozart and Beethoven, to Musical Theater and traveling shows, all the way to the Internet pop stars - the industry has evolved. In my paper I have broken down the industry into two categories, the *pre-internet era* and the *post-internet era*. Through my research of the ever-changing music business I have discovered the ways in which musical artists have succeeded throughout the different generations of music and will continue to do so in the future.

Before the invention of the phonograph to reproduce music, society was forced to see live shows. These performances would provide temporary music and entertainment to an audience. After the show the viewers were not capable of flipping open their laptops to illegally download their favorite songs from the show to upload onto their iPods. The music remained in their memory until the next time they went to see a show.

Thomas Edison's invention of the phonograph allowed people to listen to musical recordings at any time. It was the first device with the ability to record and play back sound. This was the beginning of copied music being played in the home. Before record manufacturers were able to duplicate mass copies of records, it was the artists' job to re-record each copy of every song. It wasn't until 1890 that manufacturing companies were able to have the artist sing into one phonograph that led to several others in order to make multiple copies at one time.

During the pre- Internet era the lives of musical artists were far less glamorous. Providing the public with their music was no easy task, making fame and fortune nearly impossible. It wasn't until radio that music fans could hear popular artists and help create stars.

The radio became a key asset to the world of spreading music. The first real broadcast was on AM radio in 1906 and it was mostly used for small-scale voice and musical broadcasts. However, it wasn't until the 1920's that classical music concerts and records were being broadcast over the radio. Much like radio today, in September of 1920, radio stations began to borrow recorded songs from music stores for broadcasting. In return for the borrowed records the radio put out advertisements for the music stores on the air.

The first superstar on records and radio was an Italian opera singer named Enrico Caruso. Caruso was born on February 25, 1873 in Naples, Italy. Known as The Great Caruso, Enrico was the first superstar created by the record business. Throughout his career, Enrico Caruso made over 260 recordings and became quite wealthy from the sale of his 78-rpm records. "Caruso was the first recording star in history, who sold more than a million records." (mlhart.com, 2005) Caruso's brilliant sound and phrasing ability gave him the "it" factor that made him a star.

After phonographs and AM radio came the single record. The term single applies to a 45-RPM disc that had a song on each side. One of the top sellers of single records was The King of Rock N' Roll, Elvis Presley. Many people would say that Elvis was the first major music star. Whether he was first or 50<sup>th</sup> he was definitely the most successful artist of the pre-Internet era.

On the official website of the king of rock n' roll it is said that in 1954 Elvis began his music career with a record label in Memphis. He was signed to a contract with Sun Records, which was later sold to RCA records. He was internationally successful because of his unique sound that encompassed so many musical influences. "Elvis' musical influences were the pop and country music of the time, the gospel music he heard in church and at the all-night gospel sings he frequently attended, and the black R&B he absorbed on historic Beale Street as a Memphis teenage." (elvis.com, 2008). Elvis changed American music as well as pop culture and has sold more records than any other artist.

In an interview with former music manager John Hartman (who represented such acts as "The Eagles," "America," and "Ringo Starr"), I learned the necessary elements that make a successful artist. When asked his opinion of these essential gifts he responded, "Sex appeal and talent. If you take inherent talent and pair it with sex appeal you have a powerful machine." Elvis was a perfect example of how the "it" factor machine worked. His good looks, talent and undeniable sex appeal drew more attention and controversy than any other artist of the time. His unique ability to melt the hearts of his fans gave him success that was unstoppable.

Although there were many artists considered to have been the originator of rock and roll, many say it was Elvis Presley. His first record in 1954 has been said to be the first true rock and roll record of all time. "Since rock and roll albums were only sold in racially mixed music stores very few white audiences had heard of them. In 1951 disc jockey Alan Freed of Cleveland Ohio began playing rock and roll for his mostly white audience and it soon became a national

phenomenon which would eventually envelop the world.” (Silver Dragon Records, 2003). Rock and Roll exploded in the 1950’s and became a widely appreciated style of music. According to Silver Dragon Records website about rock and roll, the genre has inspired more types of music than any other style to date.

Despite its early development in 1933, FM broadcasting was not embraced by the greater part of radio listeners. At this time FM radio was broadcasting mostly classical music and educational programming. In my interview with John Hartman I asked him how he was affected by music while he was growing up. He discussed his experience with listening to music over the radio. He said, “Where I lived it was quite limited in terms of what you could be exposed to because of parental control. It was all my parents’ music like Frank Sinatra. There was only one popular music show on the radio, the top 10. Other than that it was country music or big jazz band stuff.” It wasn’t until they began broadcasting the ever-popular alternative rock music that FM radio gained supporters. In 1978 the music fans of all genres of music helped FM radio become mainstream when its listeners finally surpassed the listeners of AM radio.

Music fans, through the purchasing of single records as well as through broadcasts could now hear popular artists over FM radio. Next on the music timeline came the album. In the early days of music, Phonograph disc records had been stored in a book. The name *record album* developed due to its resemblance to a photo album. Throughout time albums have varied in length depending on the artists, genre of music, or the country in which the album is produced. For example, British pop albums tend to be longer than pop albums in America. The Beatles

recorded their entire first album all during one single session in the recording studio.

The Beatles success was one of unique intensity. It began in England with four band members who all came from working class families. They lived near a major port in Liverpool where they could hear new popular records brought over by American sailors. These new styles of music inspired the development of countless bands including The Beatles. The band included members John Lennon and George Harrison the guitarists, Paul McCartney on the bass, and Ringo Starr as the drummer.

The Beatles set themselves apart with their style and charm, which launched their band to success. They were considered the most significant band of the rock period. Always original and new, the Beatles gained the attention of the world. When asked his favorite band while growing up Hartman responded with, "The Beatles because they changed the whole dynamic and direction of the music industry and the fan base." After playing for the Queen, and receiving her high regard, England was in Beatlemania. "Everybody was in love with The Beatles. The music was phenomenal. It touched our generation. They were addressing things that nobody was talking about yet. They were talking about love." (Hartman, 2008)

Riots and chaos surrounding musical artists did not stop at Elvis Presley. One author referred to Beatlemania as a "harmless form of madness." "They became the target of such adoration by their fans that they had to cancel all one-night bookings because of riots in early 1964." In the article *Beatlemania in the 1960's*, the Beatles success over the years is documented. In less than a year after gaining extreme popularity in England, The Beatles



achieved popularity in America as well as a following that is unmatched in the history of show business in England. "They became the first recording artists anywhere in the world to have a record become a million-seller before it's release." (Study World, 1996)

The success of the Beatles continued to soar through the 1960's as their music transitioned into a new phase. Their 1967 Sgt. Pepper's album was the indication of a drug insurgency in America. Songs like "I Am the Walrus," and "Strawberry Fields Forever" were all written with insight from acid and LSD. The Beatles were active members of the drug scene and even admitted to taking drugs during the early years of their career. Sid Bernstein said, "only Hitler ever duplicated [the Beatles'] power over crowds...when the Beatles talk-about drugs, the war in Vietnam, religion-millions listen, and this is the new situation in the pop music world" (Time, Sid Bernstein, Sept. 22, 1967, p. 60). Their powerful connection and influence over their fans helped continue their success in the industry.

At this point in history music like that of The Beatles Sgt. Pepper's album was hugely influential. Artists of this era represented a hope for social change. The music fans were hippies who used drugs as a means to escape the harsh realities of the world and celebrate music with the hope of peace in the future. For these music lovers Woodstock came at the perfect time.

The music and art festival in Bethel, New York embodied the counterculture of the 1960s and the hippie era. The flier advertising the concert read "3 days of peace and music," and that is exactly what ensued. Over the weekend thirty-two of the most popular musicians of the time appeared on the stage at Woodstock. Stars like Santana, Sweetwater, Janis Joplin, Grateful

Dead, and Jimi Hendrix all played to a crowd of nearly 400,000 music lovers.

These music icons were part of an experience where "minds were open, drugs were available and love was free. (Woodstock in 1969. Rolling Stone (2004-06-24). Retrieved on 2008-04-17.) One man who attended the concert said this about his experience, "the music of the late 60's that appeared in Woodstock 69 was some of the best around, very expressive of its thoughts and messages. Indeed an experiment, but one that worked! That festival set the standard for peace, music, people and expression and showed to the world that all was not just violence and hatred...it was LIFE!!" (Juan C. Morales, 1996) The connection between the fans and the music was powerful. Some even described it as, "...the background music of our lives." (Dr. Jan Pitts, 1996) The musicians who played at the Woodstock festival played a major role in the lives of their fans and in this way making them music royalty of their generation.

One of the headliners of the Woodstock music festival was Jimi Hendrix. Born on November 27, 1942 Hendrix was one of the greatest guitarists of rock and roll music. Hendrix was not only a brilliant guitarist, but a talented singer/songwriter as well. He set himself apart from other artists with his knowledge of the guitar and his original songs.

Jimi Hendrix began his career with a band called the Rocking Kings at age 17. After his brief participation in the United States Army Hendrix traveled as a backup musician for various artists such as Little Richard and Tina Turner. "The conditions were not suited to his radical temperament and eventually he was drawn to New York 's Greenwich Village where he recorded with the Isley Brothers, Curtis Knight and various other artists." (Jimi Hendrix

Biography, 1996). After forming his first band *Jimmy James and the Blue Flames* and performing at various clubs his talent was recognized by fellow musicians and music fans alike. A manager named Chas Chandler, who was the former bassist for the band Animals, discovered Hendrix in New York.

Soon after, The Jimi Hendrix Experience was created and out of the blue there was an African-American male on the music scene. Hendrix shocked crowds by working with the guitar in a way that seemed impossible. "Respect from his peers and adoration from the crowds was instantaneous. They toured Europe, breaking attendance records at one club after another, and then signed a recording contract." (Jimi Hendrix Biography, 1996).

Jimi Hendrix was only able to create three albums in his short-lived career. Hendrix helped lead the era of psychedelic music with his 1967 debut, *Are You Experienced?* He died on September 18, 1970, but the impression of his career on popular music lives on today.

During this time artists pursuing careers were discovered through the personal appearance realm. Much like Jimi Hendrix artists were seen while performing in nightclubs. Club owners would alert agents and managers of new young talent. When agents believed the artist had something special they would alert the record companies. If the managers could get the A&R or executives to a show to hear their artist, a record deal could be made. It was the artists' responsibility to impress the crowd and the record company executives. (John Hartman, 2008).

One artist who found success with this method was Janis Joplin. After joining a band

called *Big Brother and the Holding Company*, Joplin played all over the California coast. Fan interest continued to grow due to the bands unique sound of psychedelic rock. The band was able to produce an album when they were signed with Mainstream Records, however the record company did little promotion for them.

In 1967 the band was invited to play at The Monterey International Pop Festival. Two years before the Woodstock festival, over 200,000 people attended this concert. *Big Brother's* performance was a success and Joplin took the crowd by surprise. This newfound success drew the attention of Albert Grossman, one of the most powerful entertainment managers around. At this time Columbia Records bought out the bands contract with Mainstream Records and they were offered a three-record recording contract.

Joplin and her band continued to play to large audiences until drugs affected their performance and the band broke up. After forming a new group and touring in Europe the drugs continued to play a role in her creative process of writing music. Finally, when she created her third band, Joplin quit using drugs and found happiness. However, her sobriety ended at age 27 when she took a chance on heroin and overdosed. Janis Joplin died on October 4, 1970. (Janis Joplin Biography, 2001).

After the many deaths of admired artists of the rock and roll era came the popularization of the musical genre of disco. This style of music began in the early 1970's, but didn't truly make its mark until the release of the film soundtrack *Saturday Night Fever*. The release took place in 1977 and became one of the best-selling soundtracks of all time. This launched the

disco genre into mainstream success.

Artists from all genres jumped on the bandwagon of disco music. Even at the height of its popularity artists wanted a piece of the pie. Record labels were demanding that their artists record disco music because of the extreme interest from the fans. However, one of the true artists of the genre was the "Queen of Disco," Donna Summer.

Summer got her start in New York doing stage productions. Theater led her to Germany where she performed in different musicals and worked as a studio singer. Summer's first solo recording was 1971's "Sally Go 'Round the Roses," (Starplus.com, 1999) but success didn't come until later. After working with two producers she recorded a hit that was popular in Europe. The three continued to work together and recorded the disco song "Love to Love You Baby," in 1975. "Powered by Summer's graphic moans, "Love to Love You Baby" became a massive hit in Europe, and drew the attention of Casablanca Records, which put the track out in America." (Starplus.com, 1999)

Summer's star power was bigger than any other artist of the disco genre. She was a talented vocalist with a sultry sound that no other artist could challenge. Unlike most disco performers her success was long lived with chart topping songs such as "Love to Love You Baby," and "I Feel Love." In 1979, "Summer became the first female artist to ever score three number one singles in the same calendar year." (Starplus.com 1999)

Another major contributor to the disco genre was the Bee Gees. The Bee Gees recorded

songs on the *Saturday Night Fever* album, which became the best selling soundtrack of all time.

The Bee Gees were a Grammy award winning group of soft rock during the 1960's and disco during the late 1970's. The sound produced by this trio of brothers was recognizable to their fans due to perfect three-part harmony. (Rockhall.com, 2007) During the success of the movie the Bee Gees were the number one band in the country. The synchronized success of both the movie and the band considerably helped to popularize disco music across the world.

Disco music hit its peak in the late 1970's and the *new wave* genre of the 80's came all too quickly. MTV, or Music Television premiered in 1981 and gave bands and artists a greater outlet for exposing their music. . "The first video ever played on MTV was aptly titled "Video Killed the Radio Star" by the Buggles. Duran Duran is one of the more popular 80s bands that enjoyed the exposure that MTV gave them, too. Many experts have said that MTV is what made Duran Duran one of the most popular bands to come out of the 1980s era."

(Thepeoplehistory.com, 2008)

The 1980's also brought about a music sensation whose success is still thriving today. Madonna Louise Veronica Ciccone, known to most as just Madonna, got her start in New York as a dancer. She started a couple bands and recorded a demo and was recognized by record producer Mark Kamins. Soon after she was signed by a *new wave* label called Sire records.

*New Wave* music was yet another musical genre that developed during this era. The genre was similar to Punk Rock of the 1970's in that it was meant to be music against the authority. New Wave was the term used to describe virtually every new pop/rock artist

specifically those who used synthesizers in their music. Early on in her career, Madonna fell into this genre.

Her success was almost instantaneous. Her first two singles were number three on billboard charts and her debut album *Madonna* came in at number eight. Madonna was popular for her dance moves, songs and her unique fashion sense. She was a trend-setter during the 1980's and her fans were able to emulate her style by wearing lacy tops and fishnets. Madonna had hit after hit and continued to shock audiences throughout the 1980's and 90's.

Madonna's controversial attitude kept her audience entertained. Her "Like a Prayer," video displayed images of burning crosses and other Catholic symbols. Her overt sexuality came through in her music as well as through her physical image. In the early 1990's Madonna's entertainment company released a book entitled, "Sex," a provocative book of explicit photography that sold 500,000 copies in the U.S. alone. (Rollingstone.com, 2004)

Madonna's success continued through music and film and in 1996 she was chosen to play Eva Peron in the motion picture version of *Evita*. Madonna won a Golden Globe Award for the film and the soundtrack became Madonna's twelfth platinum album. However she did not stop there. Her albums continued to flourish and her success is nowhere near over. (Foxnews.com, 2008)

Madonna continues to reinvent herself and surprise her fans today. By collaborating with popular artists her albums are always modern and exciting. Madonna is a smart businesswoman and music mogul who has made her name into an empire. Many critics say her success will

continue until the day she dies.

Another artist who made his solo debut in the early 1980's was Michael Jackson. After touring and recording with his siblings for years Michael separated himself from The Jackson's and went out on his own. His first solo album titled, "Off the Wall," was a big success around the world and the first ever album to release a record-breaking four number one singles in the U.S."(allmichaeljackson.com, 2002)

His success continued with the "Thriller" album being the highest selling album of all-time. His success from this album included winning numerous Grammy's as well as breaking musical records. His third album "Bad" released in 1988, which Michael performed on his first solo tour. The unmatched success of these two albums resulted in Michael being named 'Artist Of The Decade.' (allmichaeljackson.com, 2002)

Michael Jackson is an artist who has inspired many other artists throughout their careers. He has been a major influence on pop music throughout the 1980's and 90's. The way Michael Jackson amplified the popularity of pop music is the same way that Nirvana and Pearl Jam boosted the *grunge* genre. This style of music became popular directly after the new wave and pop era of the 1980's. A subgenre of alternative rock, grunge was created in Seattle, Washington.

The musical genre of grunge stems from influences like heavy metal and punk rock. Its commercial success was directly related to the release of Nirvana's *Nevermind* album and Pearl Jam's *Ten* album. During this time period grunge became the most popular form of hard rock



music.

The band Nirvana began with Kurt Cobain in Olympia, Washington in 1986. Two years later the band was able to record their first album when they were signed to a local Seattle independent label called Sub-Pop. However, it wasn't until their second album, "Nevermind" that the band really took off. Nirvana was popular in Britain and the recognition got them a major record deal with Geffen records. However it wasn't until the single "Smells Like Teen Spirit" that the band was launched into mainstream success.

Kurt Cobain and the band members of Nirvana became millionaire rock stars in what seemed like overnight. Cobain struggled with pressure of super stardom and turned to heroin to dull the pain and stress. However his difficulty went beyond the success. Cobain hated the thought of his fans getting the wrong message from his lyrics. He faced inner turmoil about who the band was reaching.

In 1992 Kurt Cobain and Courtney Love were married. Later that same year the band released their album "Insecticide," his daughter Francis Bean was born and Cobain ended up in the hospital as a result of his heroin abuse. However this didn't stop the band from releasing "In Utero" in 1993. The album claimed the number one spot on the billboard charts and was highly praised by critics and fans.

Nirvana's success came to an end when Cobain attempted to end his life. After a failed endeavor with prescription painkillers the singer was encouraged to attend a detoxification center. After a few short days Cobain left the center and was seen in Seattle after being cited

with a shotgun. On April 5<sup>th</sup> 1994 Cobain shot himself in the head and took his own life. He was found with a suicide note of which his wife Courtney Love made a recording. The tape was played at the candlelight vigil in Seattle where over 5,000 people attended to mourn Cobain's death. Cobain's death influenced several distraught teenaged fans to take their own lives as well. (Mick Ronson, 2000)

The seemingly dark genre of grunge was ironically followed by the cheerful era of boy bands and female pop groups. Unlike the bands of the 1960's these pop band members did not play instruments. Creating a boy band or a girl group began with carefully choosing members who could sing and dance. After the members were chosen they would each embody a specific character carefully designed to appeal to young fans. For example, each member's image would be developed to represent a different personality such as "the nice guy" or "the bad boy." This formula worked to keep teenage fans feeling involved.

One boy band that characterized this method was 'N Sync. The band had huge commercial success from 1995 to 2002 and included five male members who could sing and dance. The band began with Chris Kirkpatrick after his near acceptance into the boy band the Backstreet Boys. Kirkpatrick, encouraged by music manager Lou Pearlman, decided to start his own boy band. First to join him was Justin Timberlake. Next came Timberlake's former Mickey Mouse Club cast mate JC Chasez. Joey Fatone came shortly after and finally Lance Bass.

Lou Pearlman put the boy band in a house in Orlando where they could learn choreography and establish vocal parts. Soon after their first performance they were signed to a

record label in Europe. The band achieved great success while touring in Europe and was signed to the American record label RCA records in 1998.

Their success in the U.S. was not immediate, but after some helpful promotion from Disney 'N Sync was on their way. Constant touring and exposure on MTV's *Total Request Live* resulted in the selling of over 11 million copies of their self-titled album. The band continued to be successful with their second album *No Strings Attached* and even broke rival boy band the Backstreet Boys record of copies sold in its first week. 'N Syncs success continued through their third and fourth album before the bands breakup in 2002. (sing365.com, 2000)

The formula for creating a girl group was exemplified by the British pop group the Spice Girls. Going as far as giving each member a name for their specific identity the band was made up of *scary spice*, *sexy spice*, *baby spice*, *posh spice*, and *sporty spice*. These personas were used as a marketing tool to encourage young fans to identify themselves with one of the girls.

The Spice Girls began in 1993 with an advertisement for five girls to make up a musical group. After each member was hand picked and the girl's disagreement with the set plan, the group set out on their own. Two years after the making of the band the group was finally signed to Virgin Records. Their first single "Wannabe" became the first of any single from a girl group to hit the charts at number one.

The bands success increased after media attention surrounding the girl's personal lives. The Spice Girls graced the covers of tabloids and became media celebrities in England. Their lively personalities and sense of humor made the girl group interesting to the public. Their

popularity continued to grow in 21 countries, but the group had their eye on America.

The Spice Girls were hugely successful in the U.S after their 1997 release of their album *Spice*. The band continued to make music even after band mate Geri Halliwell left the group. The success continued for a short period in the U.K. but came to an end just three months after the release of their final album *Forever*. (Stephen Thomas Erlewine, 2007)

The pop sensations of the 1990's were some of the last musical artists to achieve success before the use of the Internet. Up until the late 90's the only way to hear a song you liked was to buy the artists album or single from your local record store. In 1999 Shawn Fanning changed the face of the music world forever. Fanning and two friends created Napster, the first of the massively popular peer-to-peer file sharing systems on the Internet. Unlike other systems that allowed file sharing over the Internet, Napster was specifically for music downloads.

Students, teenagers and music enthusiasts of all ages could now download music for free on Napster. The record industry condemned the idea of music sharing and compared it to stealing. However, the free music was still available and all too appealing to give up because of moral shame. Users had every excuse in the book to continue to steal from musical artists.

Major music stars such as Madonna and Dr. Dre even filed lawsuits against Napster after having songs from their albums released early over the Internet. However, some small time artists are thankful for the exposure they received due to Napster. There are many mixed feelings about the principles of Napster and other file sharing sites, but the main concern is

money. Artists cannot expect to sell nearly as many records with their songs being downloaded for free over the Internet. (Karl Taro Greenfeld, 2000)

Unfortunately, even though Napster was shut down, various other file sharing sites had already been created. Although there are consequences being enforced for those stealing music over the Internet, it is still possible to download songs for free. However Apple Inc. created a fair solution to the problem in 2001.

iTunes is a program that was created in order to shop for music on the Internet. Much like Napster, iTunes makes finding virtually any song you want possible. The only difference is, you have to pay for it. Most songs on iTunes can be purchased for 99 cents and are downloadable to your own library of songs in your iTunes program. Apple has created devices like the ipod to carry all your music in the palm of your hand. Now everyone can choose his or her favorite songs to listen to without having to buy an artist's entire album.

The Internet has definitely changed the face of the music industry in many ways. On one hand, artists are not experiencing huge record sales like they have in the past. On the other hand, unknown or independent artists have the ability to sell their songs and promote themselves over the Internet. Thanks to websites like Myspace.com successful artists can create profiles to keep their fans up to date on performances and album releases. Meanwhile unknown artists can design profiles to showcase their talent and search for a fan base.

Since the invention of music over the Internet, artists have used it to their advantage. As of today there are over a billion people on the Internet. Artists have the benefit of reaching out

to huge audiences over the radio, through television, and now through the use of the web.

Artists have experienced some setbacks due to the discovery of music sharing over the Internet,

but I believe the possibilities will more than make up for the losses. The Internet may have

destroyed the music industry, but the Internet is what will keep it alive.

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